

1920
Jan. 27
NeAmR

Marked

MASTERPIECES OF ETCHINGS AND
AN IMPORTANT EXAMPLE IN OIL
BY ANDERS ZORN

TOGETHER WITH NOTABLE PRINTS BY
REMBRANDT AND DÜRER

COLLECTED BY THE LATE
S. S. ROSENSTAMM OF NEW YORK

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON TUESDAY EVENING, JANUARY 27TH, 1920

UNDER THE MANAGEMENT OF
THE AMERICAN ART ASSOCIATION
MADISON SQUARE SOUTH
NEW YORK CITY

ON PUBLIC EXHIBITION
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
ENTRANCE, 6 EAST 23RD STREET

1920
Jan. 27
NeAmR

BEGINNING FRIDAY, JANUARY 23RD, 1920
AND CONTINUING UNTIL THE TIME OF SALE

THE CELEBRATED ROSENSTAMM COLLECTION OF
MASTERPIECES OF ETCHINGS BY
ZORN, REMBRANDT AND DÜRER
AND AN ORIGINAL PAINTING BY ZORN

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

LA3949

BY ORDER OF L. M. KRAMER, WILLIAM J. WOLLMAN AND L. J. LIPPMANN
EXECUTORS OF THE ESTATE OF THE LATE S. S. ROSENSTAMM

ON TUESDAY EVENING, JANUARY 27, 1920
COMMENCING PROMPTLY AT 8:00 O'CLOCK

AT THE AMERICAN ART GALLERIES



ANDERS ZORN
L'Irlandaise—"Annie"
[No. 113]

ILLUSTRATED CATALOGUE OF
THE CELEBRATED ROSENSTAMM COLLECTION
MASTERPIECES OF ETCHINGS AND
AN ORIGINAL PAINTING BY
ANDERS ZORN

TOGETHER WITH NOTABLE PRINTS BY
REMBRANDT AND DÜRER

TO BE SOLD WITHOUT RESERVE OR RESTRICTION

BY ORDER OF L. M. KRAMER, WILLIAM J. WOLLMAN AND L. J. LIPPMANN
EXECUTORS OF THE ESTATE OF THE LATE S. S. ROSENSTAMM

ON TUESDAY EVENING, JANUARY 27, 1920

COMMENCING PROMPTLY AT 8.00 O'CLOCK

THE SALE TO BE CONDUCTED BY
MR. THOMAS E. KIRBY AND HIS ASSISTANTS, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK CITY

PREFATORY NOTE RELATIVE TO THE LATE S. S. ROSENSTAMM'S COLLECTION OF ETCHINGS

The Etchings collected by the late Mr. S. S. Rosenstamm of New York City show a careful selection and a keen desire for the better impressions of the more notable examples of the works of Dürer, Rembrandt and Zorn, and with one or two exceptions are all in "*Collector's*" state.

The Collection of Etchings by ANDERS ZORN is the most important one ever offered at public sale in America, and includes some examples from the collection used by Delteil for illustrations in his important Catalogue on Zorn. There are in this collection twenty-nine examples published since the issue of Delteil's Catalogue. These are arranged chronologically and each plate given a number which the same would bear if Delteil's Catalogue were brought to date. It has however been impossible to give the State of these latter etchings, owing to the fact of Delteil's Supplement having as yet not been issued. In all cases the Zorn plates herein described are loosely hinged and matted, and in instances where a frame has been added, the same statement holds true, the back of the frame being fitted with knobs so that the same can be easily removed and the print inspected.

The Collection of Etchings by REMBRANDT VAN RIJN contains twenty-five examples of this Master's work, some of which are from great European Collections, several are without doubt as fine impressions as is possible to obtain. The impressions of,—*Christ in the Garden of Olives; Clement de Jonghe; The Goldweighers Field; Descent from the Cross; Landscape with Milkman; and View of Amsterdam*, are most brilliant examples of these prints. The framed prints are loosely hinged and matted and as in the case of the framed Zorn prints, the backs are fastened with knobs so as to allow an easy inspection of the print.

The Engravings by ALBRECHT DÜRER are very fine, and considering the earlier work of this Master—some one hundred years prior to Rembrandt—they show an equal desire on the part of the late owner to obtain the finer impressions of the same. Notable among these plates are, the Engravings of,—*Knight, Death and the Devil; The Virgin with the Monkey; The Penance of Saint John Chrysostom; The Rape of Amymone; and Melancholia*. The woodcuts include brilliant examples of,—*Saint John Holding the Seven Golden Candlesticks; The Seven Angels with Trumpets; and The Dragon with Seven Heads*. The framed prints are as in the two preceding instances loosely hinged, matted and with back fitted with knobs, so as to allow an easy inspection of the print.

Besides the above this collection contains Etchings by Hedley Fitton, and William Auerbach Levy; a fine Mezzotint by Seymour Haden; Etchings and Drawings by Andre Smith; Woodcuts by Timothy Cole; Woodcuts in Color by Charles W. Bartlett; and two series of colored Sporting Prints after H. Alken.

Conditions of Sale

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale, shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale, shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert who thereby would become responsible for such damage as might result were his opinion without proper foundation.

SPECIAL NOTICE.

Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
UNRESTRICTED PUBLIC SALE OF MASTERPIECES OF ETCHINGS
FROM THE ESTATE OF THE LATE S. S. ROSENSTAMM OF NEW YORK CITY
TO BE SOLD BY ORDER OF THE EXECUTORS
L. M. KRAMER, WILLIAM J. WOLLMAN AND L. J. LIPPMANN
TUESDAY EVENING, JANUARY 27th, 1920, COMMENCING PROMPTLY AT 8:00 O'CLOCK

CHARLES W. BARTLETT

Contemporary American Wood Engraver

BARTLETT, CHARLES W.

1. BENARES. Modern Woodcut.

Japanese style color-print. Signed in the plate,—*C. W. B.—Benares*,
1916, and on lower margin in pencil,—*Charles W. Bartlett*.
Height, $11\frac{7}{8}$; width, $8\frac{3}{4}$ inches.

BARTLETT, CHARLES W.

2. BENARES. Modern Woodcut.

Japanese style color-print. Same inscription as preceding.
Height, $11\frac{7}{8}$; width, $8\frac{3}{4}$ inches.

BARTLETT, CHARLES W.

3. TAJ MAHAL, AGRA. Modern Woodcut.

Japanese style color-print. Signed in the plate,—*C. W. B.—Taj-*
Mahal-Agra, 1916, and on lower margin in pencil,—*Charles W.*
Bartlett.
Height, $10\frac{1}{2}$; length, 15 inches.

BARTLETT, CHARLES W.

4. TAJ MAHAL, AGRA. Modern Woodcut.

Japanese style color-print. Same inscription as preceding.
Height, $10\frac{1}{2}$; length, 15 inches.

BARTLETT, CHARLES W.

5. KYOTO. Modern Woodcut.

Japanese style color-print. Signed in the plate,—*C. W. B.—Kyoto*,
1916, and on lower margin in pencil,—*Charles W. Bartlett*.
Height, 9; length, 14 inches.

Sale Tuesday Evening, January 27th

BARTLETT, CHARLES W.

6. KYOTO. Modern Woodcut.

Japanese style color-print. Same inscription as preceding.

Height, 9; length, 14 inches.

BARTLETT, CHARLES W.

7. MIONO MATSUBARA. Modern Woodcut.

Japanese style color-print. Signed in the plate,—*C. W. B.—Miono Matsubara*, 1916, and in pencil on lower margin,—*Charles W. Bartlett*.

Height, 9; length, $13\frac{7}{8}$ inches.

BARTLETT, CHARLES W.

8. MIONO MATSUBARA. Modern Woodcut.

Japanese style color-print. Same inscription as preceding.

Height, 9; length, $13\frac{7}{8}$ inches.

BARTLETT, CHARLES W.

9. DAL LAKE, KASHMIR. Modern Woodcut.

Japanese style color-print. Signed in the plate,—*C. W. B.—Dal Lake Kashmir*, 1916, and on lower margin in pencil,—*Charles W. Bartlett*.

Height, $10\frac{1}{2}$; length, $15\frac{1}{8}$ inches.

BARTLETT, CHARLES W.

10. DAL LAKE, KASHMIR. Modern Woodcut.

Japanese style color-print. Signed as preceding.

Height, $10\frac{1}{2}$; length, $15\frac{1}{8}$ inches.

BARTLETT, CHARLES W.

11. KOBE. Modern Woodcut.

Japanese style color-print. Signed in the plate,—*C. W. B.—Kobe*, 1916, and in lower margin in pencil,—*Charles W. Bartlett*.

Height, 9; length, 14 inches.

BARTLETT, CHARLES W.

12. KOBE. Modern Woodcut.

Japanese style color-print. Signed as preceding.

Height, 9; length, 14 inches.

BARTLETT, CHARLES W.

13. USHIBUSE. Modern Woodcut.

Japanese style color-print. Signed in the plate,—*C. W. B.—Ushibuse*, 1916, and on lower margin in pencil,—*Charles W. Bartlett*.

Height, $8\frac{7}{8}$; length, 14 inches.

BARTLETT, CHARLES W.

14. WATER PALACE, UDAIPUR. Modern Woodcut.

Japanese style color-print. Signed in the plate,—*C. W. B.—Udaipur*, 1916, and on lower margin in pencil,—*Charles W. Bartlett*.

Height, $10\frac{1}{2}$; length, 15 inches.

BARTLETT, CHARLES W.

15. WATER PALACE, UDAIPUR. Modern Woodcut.

Japanese style color-print. Signed as above.

Height, $10\frac{1}{2}$; length, 15 inches.

BARTLETT, CHARLES W.

16. UDAIPUR. Modern Woodcut.

Japanese style color-print. Signed in the plate,—*C. W. B.—Udaipur*, and on lower margin in pencil,—*Charles W. Bartlett*.

Height, $8\frac{3}{4}$; length, $11\frac{7}{8}$ inches.

BARTLETT, CHARLES W.

17. UDAIPUR. Modern Woodcut.

Japanese style color-print. Signed same as preceding.

Height, $8\frac{3}{4}$; length, $11\frac{7}{8}$ inches.

COLORED SPORTING PRINTS

18. THE FIRST STEEPLE-CHASE ON RECORD. Colored Aquatints.

Engraved by J. Harris. Drawn by H. Alken. London, Published March 1st, 1839, by Ben. Brooks, at his Eclipse Sporting Gallery, 48 High St., Oxford.

Together, 4 pieces. Height of each, $10\frac{3}{4}$; length, $14\frac{1}{2}$ inches. Each Framed.

The above comprises the series of four handcolored aquatint sporting prints illustrative of the first steeple-chase on record.

PLATE I. IPSWICH, the Watering-place behind the Barracks. *Preparing to start—All sorts of Odds—The Grey for choice.*

PLATE II. The large field near Biles's Corner. *Whoop! and away!—The Major in trouble,—Subden's linen suffers.*

PLATE III. The last field near Nacton Heath. *Accomplished Smashers—& a run upon the Bank.*

PLATE IV. Nacton Church, and Village. *The finish—a good five still alive—Grand Chorus, "The Lads of the Village."*

Sale Tuesday Evening, January 27th

COLORED SPORTING PRINTS

19. THE HUNT. Colored Aquatints.

Engraved by F. C. Lewis. Drawn & Etched by H. Alken.

Together, 8 pieces. Height of each, 12; length, 19½ inches. All Framed. Each plate has a wide margin with the engraver's and artist's names. There is cut-out mat on each which covers the entire margins up to the edge of the engraving. The title of each shows in the cut-out.

The complete series of these handcolored aquatint sporting prints, comprising,—

The Meet; Drawing Cover; Snob Is Beat; Tally Ho! and Away; The Whissendine Appears in View; Full Cry, Second Horses; The Pace Begins to Tell; The Death.

ILLUMINATED INITIAL

20. BIBLICAL SUBJECT. Illuminated in gold and colors.

The letter "H" in the centre of which is the bust of a Bishop, taken from an Illuminated Manuscript.

Fine specimen of 15th century illumination.

Height, 4½; width, 4¼ inches.

ANDRE SMITH

Contemporary American Etcher

SMITH, ANDRE

21. BEAUVAIS. Drawing in Pencil.

Signed in pencil at lower left,—*Andre Smith, Beauvais, June, 1914.*

Delicately rendered parallel perspective, on warm toned paper.

Height, 9¾; width, 7¼ inches.

SMITH, ANDRE

22. PONT NEUF, PARIS. Drawing in Pencil.

FINE DELICATE RENDERING, signed in pencil,—*Andre Smith, Paris June 4th, 1914, at lower left.*

Height, 9⅜; width, 5¾ inches.

SMITH, ANDRE

23. PLACE DE L'HOTEL DE VILLE, AMIENS. Drawing in Pencil.

Signed in lower right,—*Andre Smith*, and in lower left,—*Place de l'Hotel de Ville.* VERY FINE DELICATE COMPOSITION.

Height, 6¾; length, 7¾ inches.

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SMITH, ANDRE

24. SAINT MACLOU, ROUEN. Drawing in Pencil.

Signed in lower right,—*Andre Smith*, 1914, and in lower left,—*St. Maclou, Rouen*. Drawn on warm toned paper, very delicately rendered.

Height, $9\frac{3}{4}$; width, 8 inches.

SMITH, ANDRE

25. THE INNER GATE, SAN GIMIGANO. Etching.

PROOF, signed in the plate,—*Andre Smith*, 1913. FINE IMPRESSION. Plate destroyed.

Height, $10\frac{1}{4}$; width, $7\frac{3}{8}$ inches.

SMITH, ANDRE

26. THE MOLO. Etching.

PROOF, signed in the plate,—*Andre Smith*, Venice 1913. FINE IMPRESSION, limited edition.

Height, 7; length, $8\frac{1}{2}$ inches. Black frame with gilt inside.

TIMOTHY COLE

Contemporary American Wood-engraver

COLE, TIMOTHY

27. THE FLOWER GIRL. Woodcut.

After Murillo's painting. PROOF, signed in pencil,—*Timothy Cole*. FINE IMPRESSION on rice paper.

Height, $7\frac{1}{4}$; width, $5\frac{1}{8}$ inches.

COLE, TIMOTHY

28. THE HALT. Woodcut.

After Morland's painting in the National Museum au Louvre, Paris.

PROOF, signed in pencil,—*Timothy Cole*. FINE IMPRESSION, in perfect condition, on rice paper.

Height, $5\frac{1}{8}$; length, $6\frac{3}{8}$ inches.

COLE, TIMOTHY

29. LA MATERNITE. Woodcut.

After Eugene Carriere's painting, Luxumberg, Paris. PROOF, signed in lower margin,—*Timothy Cole*. SILVERY IMPRESSION, perfect condition, on rice paper.

Height, $6\frac{1}{4}$; length, $8\frac{3}{8}$ inches.

Sale Tuesday Evening, January 27th

COLE, TIMOTHY

30. THE PEARL NECKLACE. Woodcut.

After Vermeer's painting. PROOF, signed in pencil,—*Timothy Cole*.

RICH IMPRESSION, printed on rice paper, slight tear in upper left margin.

Height, $9\frac{3}{4}$; width, 8 inches.

FRANCESCO PIRANESI

Italian engraver. Born, at Venice, 1720; died, 1778.

PIRANESI, FRANCESCO

31. SCENOGRAPHIA INSULA TIBERNEA. Engraving.

Late impression.

Height, $8\frac{1}{4}$; length, $17\frac{1}{8}$ inches.

HEDLEY FITTON

Contemporary English Etcher

Born in 1859. His architectural plates show great decorative power.

FITTON, HEDLEY

32. RUE SAINT ROMAIN, ROUEN. Etching.

Dunthorne, No. 21.

PROOF, signed in the lower margin,—*Hedley Fitton*. FINE RICH AND CLEAR IMPRESSION.

Height, $12\frac{1}{4}$; length, $13\frac{1}{4}$ inches. Gold Gothic frame.

This print is possibly dry-stretched in the framing.

FITTON, HEDLEY

33. ADVOCATES CLOSE, EDINBURGH. Etching.

Dunthorne, No. 25.

PROOF, signed in the plate,—*H. Fitton*, and in lower margin, in pencil,—*Hedley Fitton*. FINE IMPRESSION, in perfect condition.

Height, $10\frac{3}{8}$; length, $17\frac{1}{4}$ inches. Gold Gothic frame.

This print is possibly dry-stretched in the framing.

FITTON, HEDLEY

34. SAINT ETIENNE: BEAUVAIS. Etching.

Dunthorne, No. 30.

PROOF, signed in the plate,—*J. H. H.*, and in pencil,—*Hedley Fitton*.

FINE IMPRESSION, IN PERFECT CONDITION.

Height, $17\frac{3}{4}$; width, $11\frac{7}{8}$ inches. Gold Gothic frame.

This print is possibly dry-stretched in the framing.

FITTON, HEDLEY

35. THE CHURCH OF THE THREE KINGS. S. EMILION, GUYENNE. Etching.

Dunthorne, No. 32.

PROOF, signed in the lower margin in pencil,—*Hedley Fitton*. VERY CLEAR IMPRESSION, in perfect condition.

Height, $12\frac{1}{2}$; length, $13\frac{3}{4}$ inches. Gold Gothic frame.

This print is possibly dry-stretched in the framing.

FITTON, HEDLEY

36. SAINT ETIENNE LUNOGES. Etching.

Dunthorne, No. 34.

PROOF, signed in pencil,—*Hedley Fitton*. FINE IMPRESSION.

Height, $13\frac{5}{8}$; length, $16\frac{3}{4}$ inches. Reeded gilt frame.

This print is possibly dry-stretched in the framing.

FITTON, HEDLEY

37. ROSLYN CHAPEL. Etching.

Dunthorne, No. 36.

PROOF, signed in the plate, *H. F.*, and in lower margin, in pencil,—*Hedley Fitton*. RICH IMPRESSION, IN PERFECT CONDITION.

Height, $16\frac{3}{4}$; width, $11\frac{1}{2}$ inches. Gold Gothic frame.

This print is possibly dry-stretched in the framing.

SIR FRANCIS SEYMOUR HADEN

Eminent English etcher and surgeon. Born at London, 1848; died there in 1910.
President of the "Royal Society of Painter-Etchers."

HADEN, SIR FRANCIS SEYMOUR

38. GRAYLING FISHING. Mezzotint.

Harrington, No. 241.

PROOF, signed on lower margin in pencil,—*Seymour Haden*. FINE IMPRESSION, in perfect condition.

Height, $7\frac{1}{2}$; length, $11\frac{3}{4}$ inches. Framed in gilt.

This plate was awarded a gold medal when first exhibited, Paris.

WILLIAM AUERBACH LEVY

Contemporary American Etcher

LEVY, WILLIAM AUERBACH

39. THE CABMAN. Etching.

PROOF, signed in pencil,—*William Auerbach Levy*. FINE IMPRESSION, in perfect condition. *Edition limited*.

Height, 10; width, $7\frac{7}{8}$ inches. Black frame.

Sale Tuesday Evening, January 27th

LEVY, WILLIAM AUERBACH

40. THE CABMAN. Etching.

PROOF, signed in pencil as above. With additional writing on lower margin.—*Early proof selected for S. S. Rosenstam, W. A. L.*

Height, 10; width, $7\frac{7}{8}$ inches.

LEVY, WILLIAM AUERBACH

41. THE JOURNEY'S END. Etching.

FIRST STATE, signed in plate,—W. A. L. 1915, and in pencil,—*William Auerback Levy*. FINE IMPRESSION.

Height, 6; length, $11\frac{7}{8}$ inches.

LEVY, WILLIAM AUERBACH

42. THE JOURNEY'S END. Etching.

FIRST STATE. Signed as preceding.

Height, 6; length, $11\frac{7}{8}$ inches.

LEVY, WILLIAM AUERBACH

43. THE NEW TALMUD. Etching.

FIRST STATE. PROOF, signed in pencil,—*William Auerback Levy*, 1915. BRILLIANT IMPRESSION. RARE.

Height, 12; width, 10 inches. Black frame.

LEVY, WILLIAM AUERBACH

44. THE EXILE. Etching.

Signed in the plate,—W. A. L., and in lower margin in pencil,—*William Auerback Levy*, 1911. RICH IMPRESSION. *Only fifty proofs taken, and plate destroyed.*

Height, $5\frac{1}{8}$; length, 8 inches. Black frame.

LEVY, WILLIAM AUERBACH

45. CECCO. Etching.

PROOF, signed on lower margin in pencil,—*William Auerback Levy*, 1912. FINE IMPRESSION. *Only fifty proofs taken, and plate destroyed.*

Height, $8\frac{3}{4}$; width, $5\frac{1}{4}$ inches. Black frame.

LEVY, WILLIAM AUERBACH

46. MARCHAND D'HABIT. Etching.

PROOF, signed in plate,—*William Auerback Levy*, 1918, and in pencil,—*William Auerback Levy, imp.* FINE IMPRESSION.

Height, $13\frac{3}{4}$; width, $9\frac{7}{8}$ inches.

This plate shows additional work added to the trowsers.

LEVY, WILLIAM AUERBACH

47. MARCHAND D'HABIT. Etching.

FIRST STATE, signed in the plate,—*William Auerback Levy*, 1918, and in lower margin, in pencil,—*William Auerback Levy*. FINE IMPRESSION, about one-eighth margin at top and sides, and about one-quarter inch at bottom.

Height, $13\frac{3}{4}$; width, $9\frac{7}{8}$ inches. Black frame.

LEVY, WILLIAM AUERBACH

48. THE SCRIBE. Etching.

PROOF, signed in the plate,—*William Auerback Levy*, 1912, and in pencil, on lower margin,—*William Auerback Levy*. FINE IMPRESSION.

Height, $7\frac{1}{4}$; length, 10 inches. Black frame.

LEVY, WILLIAM AUERBACH

49. MOTKE. Etching.

PROOF, on Japan paper, signed in pencil,—*Second Proof. William Auerback Levy, imp.* FINE IMPRESSION.

Height, 6; length, $8\frac{3}{4}$ inches.

LEVY, WILLIAM AUERBACH

50. THE PATRIARCH'S PRAYER. Etching.

PROOF, signed in pencil,—*William Auerback Levy, imp.* 1914. RICH CLEAR IMPRESSION. *Only fifty impressions taken, and plate destroyed.*

Height, 10; width, $7\frac{7}{8}$ inches. Black frame.

LEVY, WILLIAM AUERBACH

51. FAITHFUL. Etching.

PROOF, signed in lower margin in pencil,—*First state, William Auerback Levy, imp* 16. RICH CLEAR IMPRESSION.

Height, 7; length, $9\frac{7}{8}$ inches. Black frame.

ALBRECHT DÜRER

Born, Nürnberg in 1471; died there 1528. He was of Hungarian descent; his father coming from the little village of Eytaß in Hungary. In 1486, Albrecht entered the studio of Michael Wolgemut, the best Nürnberg painter of the day. He worked there four years, and then spent several others traveling about, probably for the most part in Germany. During this time he visited Colmar in order to see Martin Schongauer, only to find that the great master had died shortly before. He returned to Nürnberg in 1494, and his works from that date until 1505 belong to what is called his First Period.

In the autumn of 1505, Dürer undertook a journey to Venice. With his return in 1507 begins the Second Period of his work, and in it the influence of the art of Italy can be distinctly traced.

In 1520-1521, Dürer was in the Netherlands and the works from that time until his death in 1528 comprised the Third Period of his work.

"Albrecht Dürer fills a large space in the history of art. So far as Germany is concerned, he is *facile princeps*, unrivalled even in his own age by so great an artist as the younger Hans Holbein, and towering above all his successors, no one of whom can raise a head high enough to look him in the face . . . Although it would seem that it was Dürer's ambition to excel as a painter, it is as an engraver that he has won his fame, and taken so sympathetic a grasp of the human heart."—LIONEL CUST.

[The prints in this collection described as with frames are all loosely hinged with adjustable backs.]

DÜRER, ALBRECHT

52. SAINT JOHN HOLDING THE SEVEN GOLDEN CANDLESTICKS. Woodcut.
Bartsch, No. 62.

FIRST STATE. EXTREMELY FINE IMPRESSION, perfect condition.

With the German text on the reverse side. From the series of the Apocalypse.

Height, 15½; width, 11¼ inches.

From the Liphart collection.

DÜRER, ALBRECHT

53. THE SEVEN ANGELS WITH TRUMPETS. Woodcut.
Bartsch, No. 68.

FIRST STATE. EXTREMELY FINE IMPRESSION, in perfect condition.

Height, 15½; width, 11⅛ inches.

With the German text on the reverse side. From the series of the "Apocalypse."

From the Liphart collection.



ALBRECHT DÜRER
The Virgin with a Monkey
[No. 60]

Sale Tuesday Evening, January 27th

DÜRER, ALBRECHT

54. SAINT JOHN EATING THE BOOK. Woodcut.

Bartsch, No. 70.

FIRST STATE. EXTREMELY FINE IMPRESSION, in perfect condition.
Height, $15\frac{1}{2}$; width, $11\frac{1}{4}$ inches. Black frame.

From the series of the "Apocalypse." With the German text on the reverse side. A duplicate from the Berlin Museum.

DÜRER, ALBRECHT

55. THE DRAGON WITH SEVEN HEADS. Woodcut.

Bartsch, No. 71.

FIRST STATE. EXTREMELY FINE IMPRESSION. Two thin places at lower left corner, otherwise in perfect condition.

Height, $15\frac{5}{8}$; width, $11\frac{1}{4}$ inches. Black frame.

From the series of the "Apocalypse." With the German text on the reverse side. A duplicate from the Berlin Museum.

DÜRER, ALBRECHT

56. THE ANGEL WITH THE KEY OF THE PIT. Woodcut.

Bartsch, No. 75.

Apparently a proof before the text on the reverse side. VERY FINE IMPRESSION, without water-mark. IN PERFECT CONDITION.

Height, $15\frac{1}{4}$; width, 11 inches. Black frame.

From the series of the "Apocalypse."

DÜRER, ALBRECHT

57. TWELVE PLATES FROM SMALL PASSIONS ON COPPER. ENGRAVINGS.

Bartsch. Numbers, as given below.

ALL FINE IMPRESSIONS, and with the exception of three thin spots, in perfect condition.

Height of each, $4\frac{3}{4}$; width, 3 inches. Framed with Imperial Japanese covered mats. Together, 12 pieces in three frames.

EACH ONE BEARS THE STAMP OF THE FRITZ RUMPH COLLECTION.

LIST OF ABOVE ENGRAVINGS

- (1) THE MAN OF SORROWS. Bartsch, No. 3.
 - (2) CHRIST ON THE MOUNT OF OLIVES. Bartsch, No. 4.
 - (3) CHRIST TAKEN BY THE JEWS. Bartsch, No. 5.
 - (4) CHRIST BEFORE CALAPHAS. Bartsch, No. 6.
 - (5) CHRIST BEFORE PILATE. Bartsch, No. 7.
 - (6) CHRIST CROWNED WITH THORNS. Bartsch, No. 9. Signed on back,—*T. Mariette*, 1668. About half of this signature is missing.
- [Continued



ALBRECHT DÜRER
The Penance of Saint John Chrysostom
[No. 62]

Sale Tuesday Evening, January 27th

DÜRER, ALBRECHT

61. SAINT HUBERT. Engraving.

Bartsch, No. 57.

Signed in the plate,—*A. D.* VERY FINE RICH IMPRESSION, on high crown paper, cut all around close to plate mark.

Height, $13\frac{3}{4}$; width, $10\frac{1}{8}$ inches.

This print has a sharp fold across the middle, which is very evident on the back, but scarcely noticeable on the face of print; otherwise in good condition.

From the Baldinger collection.

DÜRER, ALBRECHT

62. THE PENANCE OF SAINT JOHN CHRYSOSTOM. Engraving.

Bartsch, No. 63.

EXTREMELY RICH IMPRESSION, with water-mark of the two towers, cut just outside plate line.

Height, 7; width, $4\frac{5}{8}$ inches. Black frame.

A duplicate from the Dresden Museum, and from the collection of R. Scholtz.

[See Illustration]

DÜRER, ALBRECHT

63. THE RAPE OF AMYMON. Engraving.

Bartsch, No. 71.

Signed in the plate,—*A. D.* EXTREMELY FINE IMPRESSION, in perfect condition.

Height, 9 13-16; width, 7 7-16 inches. Black frame.

From the Scholtz and Galichon collections.

[See Illustration]

DÜRER, ALBRECHT

64. THE EFFECTS OF JEALOUSY. Engraving.

Bartsch, No. 73.

Signed in the plate,—*A. D.* VERY FINE IMPRESSION, with the High crown water-mark in the paper. In perfect condition. Trimmed just outside line bordering the engraved composition.

Height, $12\frac{5}{8}$; width, $8\frac{3}{4}$ inches. Black frame.



ALBRECHT DÜRER
Knight, Death and the Devil
[No. 69]

Sale Tuesday Evening, January 27th

DÜRER, ALBRECHT

65. MELANCHOLIA. Engraving.

Bartsch, No. 74.

Signed in the plate,—*A. D.* 1514. FINE IMPRESSION, in perfect condition, cut on the line bordering the engraved composition.

Height, $9\frac{3}{8}$; width 7 5-16 inches.

As usual, this print bears no water mark.

DÜRER, ALBRECHT

66. THE DREAM. Engraving.

Bartsch, No. 76.

EXTREMELY FINE IMPRESSION, cut to plate, in perfect condition.

Height, $7\frac{3}{8}$; width, $4\frac{3}{4}$ inches. Black frame.

British Museum duplicate.

DÜRER, ALBRECHT

67. THE THREE PEASANTS. Engraving.

Bartsch, No. 86.

Signed in the plate,—*A. D.* VERY FINE IMPRESSION, in perfect condition, cut to plate-mark at bottom and right, cut just inside plate-mark at top and left.

Height, $4\frac{1}{8}$; width, 3 inches. Black frame.

From the Scholtz collection.

DÜRER, ALBRECHT

68. THE GREAT HORSE. Engraving.

Bartsch, No. 97.

Signed in the plate,—*A. D.* 1505. VERY FINE IMPRESSION, margin at top and sides, very narrow, one-eighth at bottom. There is a slight fold across the middle of print, which does not detract from the beauty of the impression.

Height, $6\frac{5}{8}$; width, $4\frac{3}{4}$ inches. Black frame.

From the Schlosser collection.

DÜRER, ALBRECHT

69. KNIGHT, DEATH, AND THE DEVIL. Engraving.

Bartsch, No. 98.

Signed in the plate,—*A. D.* 1513. VERY FINE IMPRESSION, in perfect condition. There is a narrow margin bordering the engraved composition.

Height, $9\frac{5}{8}$; width 7 11/16 inches. Black frame.

From the collection of G. Storch of Milan.

[See Illustration]



REMBRANDT VAN RIJN
Christ in the Garden of Olives
[No. 76]

Sale Tuesday Evening, January 27th

REMBRANDT VAN RIJN

Born, Leyden, 1607; died, Amsterdam, 1669. Pupil of Swanenburch and Pieter Lastman. "The opinion among etchers which enthrones Rembrandt as the King of his craft is the most recent instance of perfect unanimity among people of all nationalities. As we all say Phidias was the greatest sculptor, Homer the greatest epic poet, and Shakespeare the greatest dramatist, so we are all agreed on the world-wide supremacy of Rembrandt. In his own lines of work there is no one in all history to be compared with Rembrandt; in artistic influence he has one equal entirely unlike himself, and that is Raphael. They are the two most influential graphic artists of all time."—P. G. HAMERTON.

[The Rembrandt prints in this collection described as with frames are all loosely hinged with adjustable backs.]

REMBRANDT VAN RIJN

70. REMBRANDT DRAWING. Etching.

Rovinski, No. 22.

EIGHTH STATE OF TEN. PROOF, signed in the plate,—*Rembrandt* 1648. RICH AND BRILLIANT IMPRESSION, full of burr, in perfect condition, very narrow margin all around outside of plate-mark. Height, $6\frac{1}{4}$; width $5\frac{1}{8}$ inches.

REMBRANDT VAN RIJN

71. ABRAHAM SENDING AWAY HAGAR. Etching.

Rovinski, No. 30.

ONLY STATE. FINE IMPRESSION, in perfect condition, about one-quarter inch margin all around outside plate-mark.

Height, $4\frac{3}{8}$; length, $5\frac{7}{16}$ inches. Black frame.

REMBRANDT VAN RIJN

72. ABRAHAM TALKING TO ISAAC. Etching.

Rovinski, No. 34.

PROOF, signed in the plate,—*Rembrandt* 1645. FINE IMPRESSION, in perfect condition, showing a narrow margin all around.

Height, $6\frac{1}{4}$; width, $5\frac{1}{8}$ inches. Black frame.

Berlin Museum duplicate, also from the collection of Theobald.

REMBRANDT VAN RIJN

73. ANGELS ANNOUNCING THE BIRTH OF CHRIST. Etching.

Rovinski, No. 44.

THIRD STATE OF FOUR. Signed in the plate,—*Rembrandt* 1634.

EXTREMELY FINE IMPRESSION, in perfect condition, about one sixteenth margin all around outside plate mark.

Height, $10\frac{1}{4}$; width, $8\frac{11}{16}$ inches. Black frame.

This impression shows the distant landscape clearly.



REMBRANDT VAN RIJN
Descent from the Cross
[No. 78]

Sale Tuesday Evening, January 27th

REMBRANDT VAN RIJN

74. CHRIST DRIVING THE MONEY CHANGERS OUT OF THE TEMPLE.
Etching.

Rovinski, No. 69.

FIRST STATE OF THREE. Signed in the plate,—*Rembrandt* 1635.

BRILLIANT IMPRESSION, in perfect condition, very narrow margin all around.

Height, $5\frac{3}{8}$; length, $6\frac{3}{4}$ inches. Black frame.

REMBRANDT VAN RIJN

75. CHRIST DRIVING THE MONEY CHANGERS OUT OF THE TEMPLE.
Etching.

Rovinski, No. 69.

FIRST STATE. FINE IMPRESSION.

Height, $5\frac{3}{8}$; width, $6\frac{3}{4}$ inches.

From the Tracy Dow's collection.

REMBRANDT VAN RIJN

76. CHRIST IN THE GARDEN OF OLIVES Etching.

Rovinski, No. 75.

ONLY STATE, signed in plate,—*Rembrandt*. SUPERB IMPRESSION, showing one-eighth margin all around.

Height, $4\frac{1}{2}$; width, $3\frac{1}{2}$ inches. Black frame.

[See Illustration]

REMBRANDT VAN RIJN

77. CHRIST CRUCIFIED BETWEEN TWO THIEVES. AN OVAL. Etching.

Rovinski, No. 79.

FIRST STATE OF TWO. EXTREMELY FINE IMPRESSION, in perfect condition. Wide square margin with corners slightly clipped.

Height, 6; width, $4\frac{5}{8}$ inches. Black frame.

From the Arozarena, and Schindler collections.

REMBRANDT VAN RIJN

78. DESCENT FROM THE CROSS BY TORCHLIGHT. Etching.

Rovinski, No. 83.

FIRST STATE OF TWO, signed in the plate,—*Rembrandt* 1654. RICH AND BRILLIANT IMPRESSION, in perfect condition, showing about one-eighth margin all around.

Height, $8\frac{1}{2}$; width, $6\frac{1}{8}$ inches. Black frame.

[See Illustration]



REMBRANDT VAN RIJN
Landscape with Milkman
[No. 84]

Sale Tuesday Evening, January 27th

REMBRANDT VAN RIJN

79. CHRIST AT EMMAUS. Etching.

Rovinski, No. 87.

SECOND STATE OF TWO, signed in the plate,—*Rembrandt F* 1634.

EARLY IMPRESSION with considerable burr throughout the plate.

Slight tear about one inch long in lower right corner, neatly repaired, otherwise in perfect condition, showing about one-eighth inch margin all around outside of plate.

Height, $8\frac{5}{8}$; width, $6\frac{7}{8}$ inches. Neatly framed.

REMBRANDT VAN RIJN

80. THE DEATH OF THE VIRGIN. Etching.

Rovinski, No. 99.

FINAL STATE OF THREE, signed in the plate,—*Rembrandt*, 1639.

VERY FINE IMPRESSION, in perfect condition. Narrow margin at top and sides, about $\frac{5}{8}$ -inch on bottom.

Height, $16\frac{1}{8}$; width, $12\frac{1}{4}$ inches. Black frame.

REMBRANDT VAN RIJN

81. WOMAN PREPARING TO DRESS AFTER BATHING. Etching.

Rovinski, No. 199.

SECOND STATE OF TWO, signed in the plate,—*Rembrandt* 1658. Ex-

TREMELY FINE IMPRESSION, in perfect condition, on Japan Paper, narrow margin almost all around the plate.

Height, $6\frac{1}{4}$; width, $5\frac{1}{2}$ inches. Black frame.

From the Von Lanna, and Tetlow collection.

REMBRANDT VAN RIJN

82. SIX'S BRIDGE. Etching.

Rovinski, No. 208.

THIRD STATE OF FOUR, signed in the plate,—*Rembrandt* 1645.

VERY FINE IMPRESSION, perfect condition, very narrow margin all around outside plate-mark.

Height, $5\frac{1}{8}$; length, $8\frac{7}{8}$ inches. Black frame.

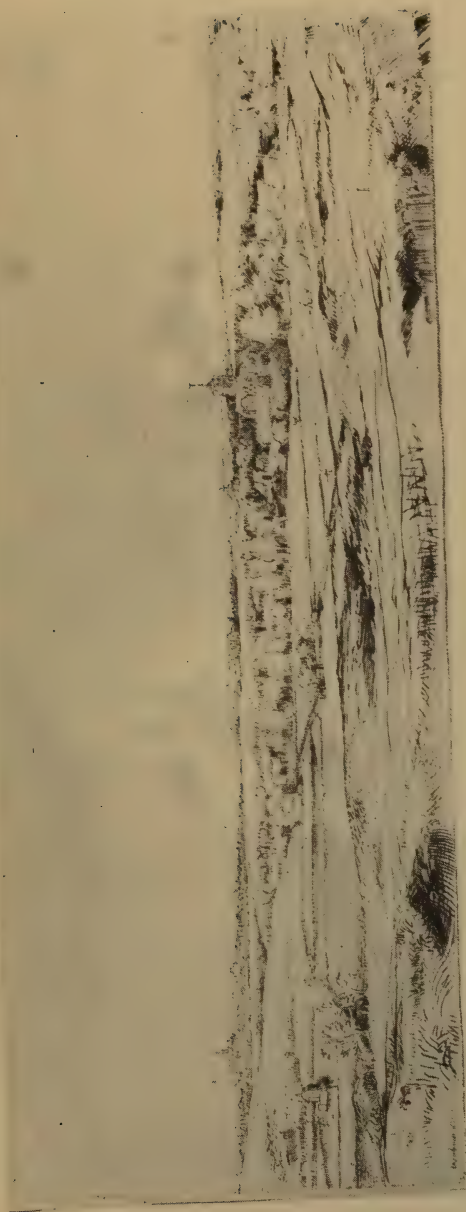
REMBRANDT VAN RIJN

83. VIEW OF AMSTERDAM. Etching.

Rovinski, No. 210.

FINE IMPRESSION, with about one-half inch margin all around, in perfect condition.

Height, $5\frac{1}{2}$; width, $4\frac{3}{4}$ inches. Black frame.



REMBRANDT VAN RIJN
The Goldweighers' Field
[No. 85]

Sale Tuesday Evening, January 27th

REMBRANDT VAN RIJN

84. LANDSCAPE WITH A MILKMAN. Etching.

Rovinski, No. 213.

SECOND STATE OF TWO. BEAUTIFUL IMPRESSION, full of burr, thin spots at lower corner, margin trimmed outside of plate-mark.

Height, $2\frac{5}{8}$; length, $6\frac{7}{8}$ inches. Black frame.

From the Richard Fischer collection.

[See Illustration]

REMBRANDT VAN RIJN

85. THE GOLDWEIGHERS FIELD. Etching.

Rovinski, No. 234.

ONLY STATE, signed in the plate,—*Rembrandt* 1651. EXTREMELY FINE IMPRESSION, about one-eighth inch margin all around outside of plate-mark, slight paper fold traverses print from top to bottom, but does not detract from the beauty of the impression.

Height, $4\frac{7}{8}$; length, $12\frac{3}{4}$ inches. Neatly framed.

From the collections of De Festetics, Chambers Hall, and Theodore Irwin.

This is considered by many connoisseurs Rembrandt's most beautiful landscape.

[See Illustration]

REMBRANDT VAN RIJN

86. DOCTOR FAUSTUS. Etching.

Rovinski, No. 270.

SECOND STATE OF FOUR. EXTREMELY FINE IMPRESSION, perfect condition, showing about one $\frac{1}{8}$ inch margin all around, outside platemark.

Height, $8\frac{5}{8}$; width, $6\frac{5}{8}$ inches. Black frame.

From the Fritz Rumpf collection.

REMBRANDT VAN RIJN

87. CLEMENT DE JONGHE. Etching.

Rovinski, No. 272.

THIRD STATE OF SIX, signed in the plate,—*Rembrandt*. IMPRESSION OF GREATEST BEAUTY, in perfect condition, very narrow margin all around outside of plate-mark.

Height, $8\frac{1}{4}$; width $6\frac{1}{2}$ inches. Black frame.

From the collection of Henri le Sec des Tournelles.

[See Illustration]



REMBRANDT VAN RIJN
Clement de Jonghe
[No. 87]

Sale Tuesday Evening, January 27th

REMBRANDT VAN RIJN

88. ABRAHAM FRANCE. Etching.

Rovinski, No. 273.

SIXTH STATE OF NINE. SUPERB IMPRESSION, on Japan paper, in perfect condition, showing about one-eighth inch margin all around.

Height, $6\frac{1}{8}$; length, $8\frac{3}{8}$ inches. Black frame.

From the Theobold collection.

REMBRANDT VAN RIJN

89. EPHRAIM BONUS. Etching.

Rovinski, No. 278.

SECOND STATE OF TWO, signed in the plate,—*Rembrandt* 1647.

SUPERB IMPRESSION, in perfect condition, cut all around just on plate line.

Height, $9\frac{7}{16}$; width, $6\frac{15}{16}$ inches. Black frame.

From the collections of de la Motte Fouque, Alferoff Straeter, and Marsden J. Perry.

REMBRANDT VAN RIJN

90. BURGOMASTER JAN SIX. Etching.

Rovinski, No. 285.

THIRD STATE OF FOUR, signed in the plate,—*Rembrandt* 1647. FINE IMPRESSION, in perfect condition, about one-sixteenth inch margin all around outside of plate-mark.

Height, $9\frac{5}{8}$; width, $7\frac{3}{4}$ inches. Black frame.

REMBRANDT VAN RIJN

91. OLD MAN WITH LARGE WHITE BEARD. Etching.

Rovinski, No. 307.

FIRST STATE OF TWO, signed in the plate,—*Rt* 1630. FINE IMPRESSION, in perfect condition, showing about one-eighth inch all around.

Height, $4\frac{3}{4}$; length, $3\frac{5}{8}$ inches. Black frame.

REMBRANDT VAN RIJN

92. OLD MAN, WITH A RICH VELVET CAP. Etching.

Rovinski, No. 313.

ONLY STATE, signed in the plate,—*Rembrandt* 1637. EXTREMELY FINE IMPRESSION, in perfect condition, showing about one-sixteenth inch margin all around.

Height, $3\frac{7}{8}$; width, $3\frac{3}{8}$ inches. Black frame.

From the Kalle, and Von Lanna collection.

REMBRANDT VAN RIJN

93. THE GREAT JEWISH BRIDE. Etching.

Rovinski, No. 340.

FINAL STATE OF FOUR. Signed, *R.* 1634. FINE IMPRESSION, in perfect condition, narrow margin all around outside the plate mark.

Height, $8\frac{1}{2}$; width, $6\frac{1}{2}$ inches. Black frame.

From the Boehm collection.

REMBRANDT VAN RIJN

94. REMBRANDT'S MOTHER, TURNED TO LEFT. Etching.

Rovinski, No. 344.

SECOND STATE OF TWO, signed in the plate,—*Rembrandt*. FINE IMPRESSION, in perfect condition, with about one-sixteenth margin all around.

Height, $6\frac{1}{8}$; width, $4\frac{3}{4}$ inches. Black frame.

ANDERS ZORN

Swedish painter and etcher. Born at Mora in Dalecarlia in 1860.

"But it is in his etchings that the art of Anders Zorn is seen in its highest vigor, creativeness and sureness of hand, whether these etchings be done directly from nature or are transcriptions of his masterly paintings. Lines apparently scribbled at random, and which might seem to harshly gash the copper-plate, result in a whole, which is strong, clear, and vivid, and the etchings present picture expressing the most delicate and fleeting phases of expression and gesture."—HENRI MARCEL.

[The Zorn prints described in this collection as with frames are all loosely hinged with adjustable backs.]

ZORN, ANDERS

95. AXEL HERMAN HAIG. Etching.

Delteil, No. 17—1884.

FIRST STATE OF TWO. PROOF, signed,—*Zorn*, 84., and on lower margin in pencil,—*Zorn*. FINE RICH IMPRESSION, on Japan paper. *There were only twenty-five proofs printed, covering all states, the plate destroyed.* OF THE GREATEST RARITY.

Height, $15\frac{1}{4}$; width, $10\frac{1}{4}$ inches.

ZORN, ANDERS

96. ROSITA MAURI. Etching.

Delteil, No. 34—1889.

THIRD STATE. PROOF, signed in the plate,—*Zorn*, 89, and on lower margin in pencil,—*Zorn*. CLEAR BRILLIANT IMPRESSION, on Van Gelder Zonen paper, in perfect condition.

Height, $9\frac{3}{8}$; width, $6\frac{1}{8}$ inches.

Sale Tuesday Evening, January 27th

ZORN, ANDERS

97. PORTRAIT OF THE ARTIST AND HIS WIFE. Etching.

Delteil, No. 42—1890.

✓ 4
SECOND STATE OF TWO. PROOF, signed in the plate,—Zorn, and on lower margin in pencil,—Zorn. FINE BRILLIANT IMPRESSION, on Imperial Japan paper. *About forty or fifty impressions printed, plate destroyed.*

Height, $12\frac{1}{2}$; width, $8\frac{1}{4}$ inches. Gilt frame.

[See Illustration]

ZORN, ANDERS

98. MADAME ARMAND DAYOT. Etching.

Delteil, No. 47—1890.

FIRST STATE OF TWO. Signed on lower margin,—Zorn first state two proofs. VERY RICH AND BRILLIANT IMPRESSION, on Van Gelder Zonen paper. Of the utmost rarity.

Height, $8\frac{1}{4}$; width, $5\frac{3}{4}$ inches.

AS ONE OF THE TWO EXISTING PROOFS of the first state, of this beautiful portrait, it takes rank as a Zorn etching of the very first importance.

From the Strolin collection.

ZORN, ANDERS

99. J. B. FAURE. Etching.

Delteil, No. 52—1891.

THIRD STATE OF THREE. PROOF, signed in the plate,—Zorn 1891, and on lower margin in pencil,—Zorn. CLEAR DELICATE IMPRESSION, on Dutch paper, in perfect condition. *About twenty proofs were printed, and the plate destroyed.*

Height, $9\frac{3}{8}$; width, $6\frac{3}{8}$ inches.

From the Strolin collection.

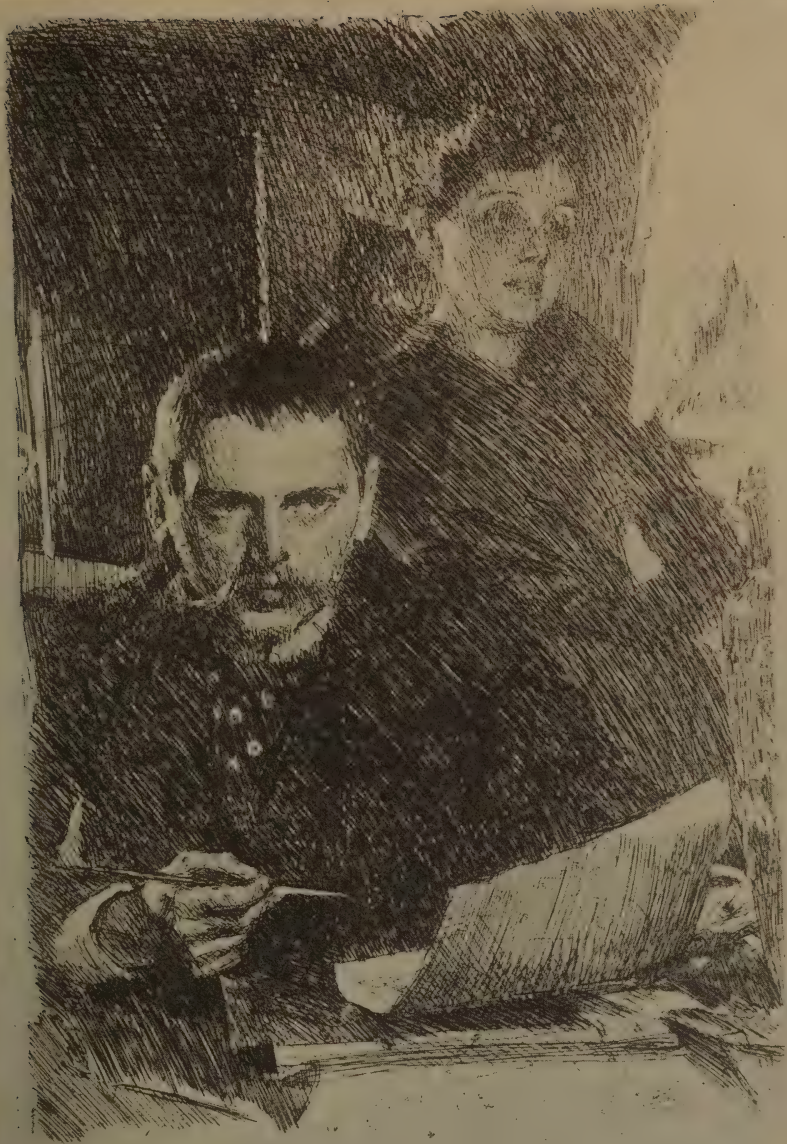
ZORN, ANDERS

100. SAINT IVES, "LE PECHEUR." Etching.

Delteil, No. 53—1891.

SECOND STATE OF TWO. PROOF, signed in the plate,—Zorn 1891, and on lower margin in pencil,—Zorn. FINE CLEARLY PRINTED IMPRESSION. *There were about twenty or thirty impressions printed, and the plate destroyed.*

Height, $10\frac{7}{8}$; width, $7\frac{3}{4}$ inches.



ANDERS ZORN
Portrait of the Artist and his Wife
[No. 97]

Sale Tuesday Evening, January 27th

ZORN, ANDERS

101. THE WALTZ. Etching.

Delteil, No. 54—1891.

FINAL STATE OF THREE, signed in the plate,—Zorn 1891, and in pencil on lower margin,—Zorn. VERY FINE IMPRESSION, on Dutch paper. *Only forty impressions taken, and plate destroyed.*
Height, $12\frac{1}{2}$; width, $8\frac{5}{8}$ inches. Gilt frame.

ZORN, ANDERS

102. "LA DAME A LA CIGARETTE." "MADEMOISELLE X." Etching.

Delteil, No. 62—1891.

SECOND PLATE. FIRST STATE, signed in pencil,—Zorn. BRILLIANT IMPRESSION. *There were about twenty-five or thirty proofs taken, and plate destroyed.*

Height, $6\frac{1}{4}$; width, $4\frac{5}{8}$ inches. Gilt frame.

[See Illustration]

ZORN, ANDERS

103. "L'ORAGE." Etching.

Delteil, No. 63—1891.

FINAL STATE OF FOUR, signed on lower margin in pencil,—Zorn. FINE BRILLIANT IMPRESSION, on Van Gelder Zonen paper, in perfect condition. *Only about thirty impressions printed, and plate destroyed.*

Height, $7\frac{3}{4}$; width, $5\frac{3}{8}$ inches.

ZORN, ANDERS

104. LE REVEIL. Etching.

Delteil, No. 64—1891.

SECOND STATE, signed in pencil,—Zorn. CLEAR DELICATE IMPRESSION, on Dutch paper, in perfect condition. *There were about thirty impressions printed, and the plate destroyed.*

Height, $5\frac{3}{8}$; width, 4 inches.

ZORN, ANDERS

105. MADAME SIMON. Etching.

Delteil, No. 66—1891.

SECOND PLATE. FOURTH STATE. PROOF, signed in the plate,—Zorn, and in pencil,—Zorn. EARLY AND VERY FINE IMPRESSION, in perfect condition.

Height, $9\frac{1}{4}$; width, $6\frac{1}{4}$ inches.

About thirty proofs were printed, before the plate was published in "Pan" the German paper. The plates printed in "Pan" did not bear the signature of Zorn.

From the Petitdidier collection.



ANDERS ZORN
La Dame a la Cigarette—"Mademoiselle X."
[No. 102]

Sale Tuesday Evening, January 27th

ZORN, ANDERS

106. LES JOUEURS D'ECHEC. Etching.

Delteil, No. 67—1891.

ONLY STATE. PROOF, which, however, does not bear Zorn's signature.

FINE IMPRESSION. *There were only six impressions of this plate taken before the plate was destroyed.* EXTREMELY RARE.

Height, $5\frac{1}{2}$; width, 4 inches.

ZORN, ANDERS

107. EN OMNIBUS. Etching.

Delteil, No. 71—1891.

FINAL STATE OF THREE. Signed on lower margin in pencil,—Zorn.

FINE BRILLIANT IMPRESSION, on Van Gelder Zonen paper. *About seventy-five impressions taken in all, and plate destroyed.*

Height, 11; width, $7\frac{3}{4}$ inches.

[See Illustration]

ZORN, ANDERS

108. ERNEST RENAN. Etching.

Delteil, No. 72—1892.

FINAL STATE OF FIVE, signed in the plate,—Zorn 1892, and on lower margin in pencil,—Zorn. BRILLIANT IMPRESSION. *There were about one hundred impressions taken in all, and the plate destroyed.*

Height, 9; length, $13\frac{1}{4}$ inches. Gilt frame.

[See Illustration]

ZORN, ANDERS

109. MADAME OLGA BRATT. Etching.

Delteil, No. 73—1892.

SECOND STATE OF TWO. PROOF, signed in the plate,—Zorn 1892, and in pencil on lower margin,—Zorn. VERY BRILLIANT IMPRESSION, on Van Gelder Zonen paper, in perfect condition. RARE.

Height, $7\frac{3}{4}$; width, $5\frac{1}{2}$ inches.

ZORN, ANDERS

110. LA LECTURE—MR. AND MRS. CHARLES DEERING. Etching.

Delteil, No. 78—1893.

FINAL STATE OF THREE. PROOF, signed in pencil,—Zorn. BRILLIANT IMPRESSION, on Dutch paper, in perfect condition. *There were about forty impressions taken, and plate destroyed.*

Height, $9\frac{1}{4}$; width, $6\frac{1}{8}$ inches.



ANDERS ZORN
En Omnibus
[No. 107]

Sale Tuesday Evening, January 27th

ZORN, ANDERS

111. THE TOAST. Etching.

Delteil, No. 80—1893.

SECOND PLATE. FINAL STATE OF FOUR, signed on lower margin in pencil,—Zorn. BRILLIANT IMPRESSION, in perfect condition.

There were about seventy proofs taken, and the plate destroyed.

Height, $12\frac{1}{2}$; width, $10\frac{1}{2}$ inches. Gilt frame.

[See Illustration]

ZORN, ANDERS

112. HENRY MARQUAND. Etching.

Delteil, No. 81—1893.

ONLY STATE, signed in the plate,—Zorn 1893, and on lower margin in pencil,—Zorn. BRILLIANT IMPRESSION, on Dutch paper, in perfect condition.

Height, $10\frac{7}{8}$; width, $7\frac{3}{4}$ inches.

[See Illustration]

ZORN, ANDERS

113. L'IRLANDAISE, ALSO CALLED "ANNIE." Etching.

Delteil, No. 84.—1894.

ONLY STATE. PROOF, signed on lower margin in pencil,—Zorn, and in the plate,—Zorn 1894. N. Y. EXTREMELY FINE IMPRESSION.

There are only about 30 impressions of this plate.

Height, 11; width, $7\frac{7}{8}$ inches.

[See Frontispiece for Illustration]

ZORN, ANDERS

114. SUNDAY MORNING IN DALARNE. Etching.

Delteil, No. 85—1894.

SECOND STATE OF TWO. PROOF, signed in pencil,—Zorn. FINE RICH IMPRESSION, in perfect condition. *About twenty-five proofs were printed, and the plate destroyed.*

Height, $10\frac{7}{8}$; width, $7\frac{7}{8}$ inches.

ZORN, ANDERS

115. MY MODEL AND MY BOAT. Etching.

Delteil, No. 90—1894.

THIRD STATE OF FOUR, signed in pencil,—Zorn. UNUSUALLY RICH PROOF, on Dutch paper, in perfect condition. *About twenty-five proofs exist, plate destroyed.*

Height, $9\frac{1}{4}$; width, $6\frac{1}{8}$ inches.

From the Pierre Lorillard collection.

[See Illustration]



ANDERS ZORN
Ernest Renan
[No. 108]

Sale Tuesday Evening, January 27th

ZORN, ANDERS

116. M. ET MME. PONTUS FURSTENBERG. ALSO CALLED "A SWEDISH COLLECTOR, AND HIS WIFE." Etching.

Delteil, No. 96—1895.

FINAL STATE OF THREE. Signed on lower margin in pencil,—*Zorn*.

FINE RICH IMPRESSION, on warm Dutch paper, in perfect condition. RARE.

Height, $7\frac{7}{8}$; length, 11 inches.

ZORN, ANDERS

117. ALBERT BESNARD AND HIS MODEL. Etching.

Delteil, No. 103—1896.

ONLY STATE. PROOF, signed in pencil,—*Zorn*. VERY BRILLIANT IMPRESSION, on Dutch paper, in perfect condition. *There were only about twenty impressions printed from this plate.*

Height, $9\frac{1}{4}$; width, $6\frac{1}{4}$ inches.

ZORN, ANDERS

118. MADAME GERDA HAGBORG. Etching.

Delteil, No. 104—1896.

FIRST STATE OF TWO, UNIQUE PROOF, signed in pencil,—*Zorn*, with inscription in pencil on lower margin. RICH AND BRILLIANT IMPRESSION on Van Gelder Zonen paper. EXTREMELY RARE.

Height, $9\frac{3}{8}$; width, $6\frac{1}{4}$ inches.

The first state is described by Delteil as being extremely rare.

ZORN, ANDERS

119. BAIGNEUSE DE DOS. "EVENING." Etching.

Delteil, No. 108—1896.

THIRD PLATE. SECOND STATE OF TWO. PROOF, signed in plate,—*Zorn* 1896, and on lower margin in pencil,—*Zorn*. FINE DELICATE IMPRESSION, on Dutch paper, in perfect condition. *There were only eleven or twelve impressions taken, before this beautiful plate was destroyed.*

Height, $9\frac{1}{2}$; width, $6\frac{1}{4}$ inches.

ZORN, ANDERS

120. SAINT GAUDENS AND HIS MODEL. Etching.

Delteil, No. 111—1897.

ONLY STATE, signed in pencil on lower margin,—*Zorn*. FINE IMPRESSION.

Height, $5\frac{1}{4}$; width, $7\frac{1}{4}$ inches. Gilt frame.



ANDERS ZORN
The Toast
[No. 111]

Sale Tuesday Evening, January 27th

ZORN, ANDERS

121. AUGUSTUS SAINT GAUDENS. Etching.

Delteil, No. 112—1897.

SECOND STATE. PROOF, signed in the plate,—*Zorn*, and in pencil,—*Zorn*. FINE IMPRESSION, on Dutch paper.

Height, $7\frac{7}{8}$; width, $5\frac{1}{2}$ inches. Gilt frame.

ZORN, ANDERS

122. KING OSCAR THE SECOND OF SWEDEN. Etching.

Delteil, No. 130—1898.

SECOND PLATE. SECOND STATE OF TWO. PROOF, signed on lower margin, in pencil,—*Zorn*. BRILLIANT IMPRESSION.

Height, $9\frac{3}{4}$; length, 7 inches. Gilt frame.

This proof bears a dedication in his writing.

ZORN, ANDERS

123. MISS MAUD CASSEL. Etching.

Delteil, No. 157—1898.

THIRD STATE OF TWO, signed in the plate,—*Zorn London 1898*, and on lower margin in pencil,—*Zorn*. FINE IMPRESSION with considerable tone left on plate, on Van Gelder Zonen paper, in perfect condition. *About eighteen or twenty impressions taken, and the plate destroyed.*

Height, 7; width, 5 inches.

ZORN, ANDERS

124. PARIS, EFFET DE NUIT. Etching.

Delteil, No. 140—1898.

THIRD PLATE. SECOND STATE OF TWO. Signed on lower margin in pencil,—*Zorn*. FINE IMPRESSION, on warm Dutch paper, in perfect condition. *There were sixteen or seventeen proofs printed, and the plate destroyed.* VERY RARE.

Height, $9\frac{1}{2}$; width, $6\frac{3}{8}$ inches.

ZORN, ANDERS

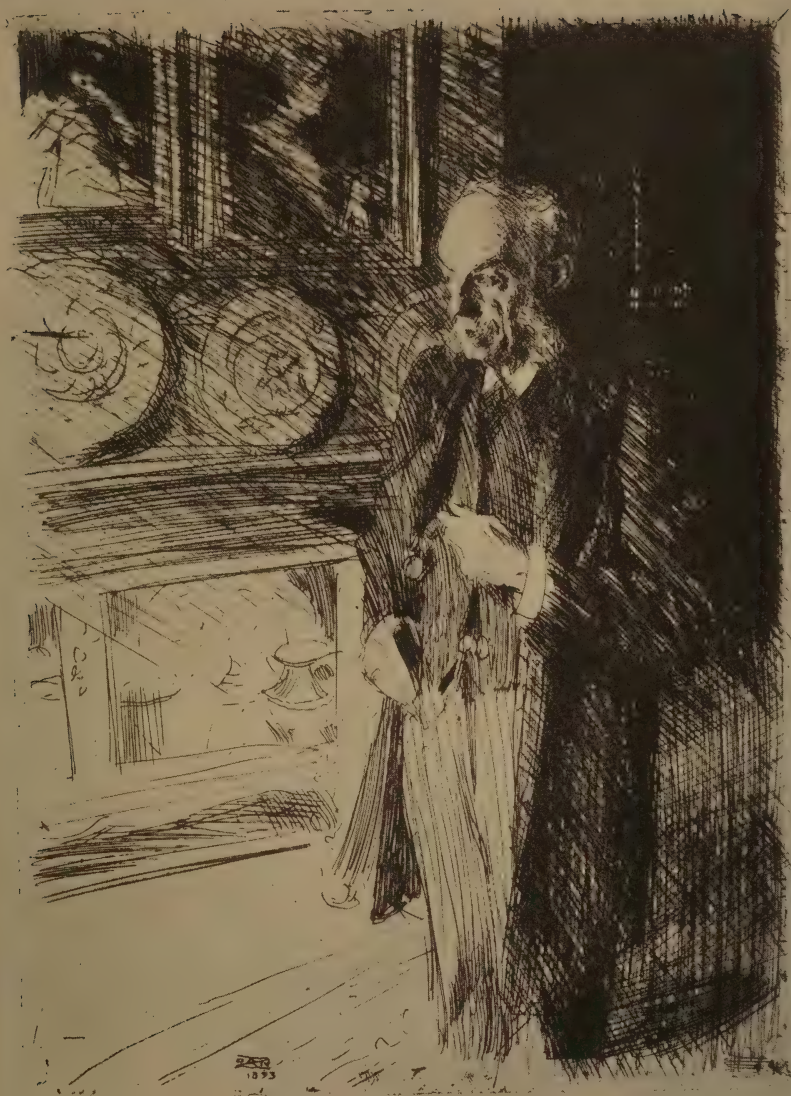
125. ZORN AND HIS MODEL. Etching.

Delteil, No. 148—1899.

SECOND PLATE. SIXTH STATE. PROOF, signed in plate,—*Zorn 1899*, and in pencil,—*Zorn*. VERY RICH IMPRESSION, on Dutch paper.

Height, $9\frac{3}{4}$; width, 7 inches. Gilt frame.

This is the actual impression described by Delteil in his catalogue. From the collections of Petitdidier, and Wallace de Wolf.



ANDERS ZORN
Henry Marquand
[No. 112]

Sale Tuesday Evening, January 27th

ZORN, ANDERS

126. MME. MAYA VON HEIJNE. Etching.

Delteil, No. 149—1900.

PROOF, signed in plate,—*Zorn* 1900, and on lower margin in pencil—*Zorn*. CLEAR BRILLIANT IMPRESSION, on Japan paper, in perfect condition.

Height, $9\frac{5}{8}$; width, $7\frac{3}{4}$ inches. Gilt frame.

ZORN, ANDERS

127. A SWEDISH MADONNA. Etching.

Delteil, No. 150—1900.

FINAL STATE OF THREE, signed in pencil,—*Zorn*. A PARTICULARLY FINE IMPRESSION, on Dutch paper, in perfect condition.

Height, $9\frac{3}{4}$; width, $7\frac{3}{4}$ inches.

The proofs of this plate are often unsatisfactory, but this impression is VERY FINE.

ZORN, ANDERS

128. PRINCESS INGEBORG. Etching.

Delteil, No. 152—1900.

FIRST PLATE. THIRD STATE. PROOF, signed in the plate,—*Zorn* 1900, and on lower margin in pencil,—*Zorn*. VERY RICH IMPRESSION, on Dutch paper, in perfect condition. RARE.

Height, $11\frac{7}{8}$; width, $9\frac{5}{8}$ inches.

ZORN, ANDERS

129. AU PIANO—MISS ANNA BURNETT. Etching.

Delteil, No. 159—1900.

SECOND STATE OF TWO, signed in pencil,—*Zorn*. VERY FINE IMPRESSION, on warm-toned Japan paper.

Height, $7\frac{3}{4}$; width, $5\frac{7}{8}$ inches.

ZORN, ANDERS

130. A NEW BALLAD. Etching.

Delteil, No. 169—1903.

ONLY STATE. PROOF, signed on lower margin in pencil,—*Zorn*. PARTICULARLY RICH AND BRILLIANT IMPRESSION.

Height, $5\frac{7}{8}$; length, 9 inches.



ANDERS ZORN
My Model and My Boat
[No. 115]

Sale Tuesday Evening, January 27th

ZORN, ANDERS

131. MADAME GRANBERG. Etching.

Delteil, No. 171—1903.

THIRD STATE OF FOUR, signed in the plate,—*Zorn* 1903, and on lower margin in pencil,—*Zorn*. UNUSUALLY BRILLIANT IMPRESSION, on Dutch paper, in perfect condition.

Height, 7; width, $4\frac{5}{8}$ inches.

ZORN, ANDERS

132. LES DEUX MODELES PRES DU LIT. Etching.

Delteil, No. 174—1903.

SECOND STATE OF TWO. PROOF, signed on lower margin in pencil,—*Zorn*. FINE IMPRESSION. *There were about twenty proofs taken, and the plate destroyed.*

Height, $7\frac{7}{8}$; width, $5\frac{7}{8}$ inches.

ZORN, ANDERS

133. PORTRAIT OF THE ARTIST. Etching.

Delteil, No. 180—1904.

FINAL STATE OF THREE, signed in the plate,—*Zorn* 1904, and on lower margin in pencil,—*Zorn*. FINE RICH IMPRESSION, in perfect condition.

Height, $6\frac{7}{8}$; width, 5 inches.

ZORN, ANDERS

134. MISS EMMA RASMUSSEN. Etching.

Delteil, No. 182—1904.

ONLY STATE. Signed on lower margin in pencil,—*Zorn*. BRILLIANT IMPRESSION, on Dutch paper, in perfect condition.

Height, $7\frac{7}{8}$; width, $5\frac{7}{8}$ inches.

ZORN, ANDERS

135. IDA. Etching.

Delteil, No. 195—1906.

SECOND STATE. PROOF, signed on lower margin in pencil,—*Zorn*. VERY RICH AND BRILLIANT IMPRESSION, on Dutch paper, in perfect condition.

Height, $9\frac{3}{8}$; width, $6\frac{1}{4}$ inches. Gilt frame.

ZORN, ANDERS

136. HEMULA. Etching.

Delteil, No. 197—1906.

SECOND STATE. PROOF, signed in plate,—Zorn 1906, and on lower margin in pencil,—Zorn. BRILLIANT IMPRESSION, on Dutch paper. *Only about fifty impressions printed, and the plate destroyed.*

Height, $6\frac{1}{8}$; width, $4\frac{5}{8}$ inches.

ZORN, ANDERS

137. RACCOMODAGE. "MENDING." Etching.

Delteil, No. 198—1906.

ONLY STATE, PROOF, signed in pencil,—Zorn. FINE RICH IMPRESSION, on Dutch paper.

Height, $7\frac{3}{4}$; width, $5\frac{3}{4}$ inches. Gilt frame.

ZORN, ANDERS

138. PREMIERE SEANCE. Etching.

Delteil, No. 200—1906.

SECOND STATE OF TWO, signed on lower margin in pencil,—Zorn.

VERY RICH AND BRILLIANT IMPRESSION. *There were only about fifteen impressions of this plate printed.* EXTREMELY RARE.

Height, $7\frac{7}{8}$; width, $5\frac{7}{8}$ inches.

ZORN, ANDERS

139. CERCLES D'EAU. Etching.

Delteil, No. 212—1907.

PROOF, signed in the plate,—Zorn 1907, and on lower margin in pencil,—Zorn. VERY FINE CLEARLY PRINTED IMPRESSION, in perfect condition.

Height, $7\frac{5}{8}$; width, $4\frac{1}{8}$ inches. Gilt frame.

ZORN, ANDERS

140. EDO. Etching.

Delteil, No. 213—1907.

ONLY STATE. PROOF, signed in plate,—Zorn 1907, and on lower margin in pencil,—Zorn. FINE CLEARLY PRINTED IMPRESSION, in perfect condition.

Height, 7; width, $4\frac{5}{8}$ inches. Gilt frame.

Sale Tuesday Evening, January 27th

ZORN, ANDERS

141. PRINCE PAUL TROUBETSKOY. Etching.

Delteil, No. 217—1908.

PROOF, signed in the plate,—*Zorn*, and on lower margin in pencil,—*Zorn*. FINE IMPRESSION.

Height, $11\frac{5}{8}$; width, $7\frac{3}{4}$ inches.

This print bears the following inscription,—“*Mon portrait fait à Stockholm pendant que je modèle le portrait de Zorn. Paul Troubetskoy.*”

THE FOLLOWING ETCHINGS ARE SUBSEQUENT TO DELTEIL'S CATALOGUE. THE CATALOGUE NUMBER ASSIGNED TO EACH PIECE IS APPROXIMATELY THE NUMBER WHICH THAT ETCHING WOULD BEAR IF DELTEIL'S CATALOGUE WERE BROUGHT UP TO DATE.

ZORN, ANDERS

142. THE NEW MAID. Etching.

Subsequent to Delteil. No. 221—1909.

PROOF, signed in the plate,—*Zorn* 1909, and on lower margin in pencil,—*Zorn*. FINE RICH IMPRESSION, in perfect condition.

Height, $11\frac{3}{4}$; width, $7\frac{3}{4}$ inches. Gilt frame.

ZORN, ANDERS

143. LILJEWALCH. Etching.

Subsequent to Delteil. No. 224—1909.

PROOF, signed in the plate,—*Zorn* 1909, and on lower margin in pencil,—*Zorn*. FINE IMPRESSION.

Height, $7\frac{3}{4}$; width, $5\frac{3}{4}$ inches. Gilt frame.

ZORN, ANDERS

144. THE PRECIPICE. Etching.

Subsequent to Delteil. No. 229—1909.

PROOF, signed in the plate,—*Zorn*, 1909, and on lower margin,—*Zorn*. FINE CLEAR IMPRESSION, on Van Gelder Zonen paper, in perfect condition.

Height, $9\frac{1}{2}$; width, $6\frac{1}{4}$ inches.

ZORN, ANDERS

145. THE THREE GRACES. Etching.

Subsequent to Delteil. No. 230—1910.

PROOF, signed in the plate,—*Zorn*, and in pencil on lower margin,—*Zorn*. FINE RICH IMPRESSION, and in perfect condition.

Height, $6\frac{1}{4}$; width, $4\frac{5}{8}$ inches.



ANDERS ZORN
Dagmar
[No. 150]

Sale Tuesday Evening, January 27th

ZORN, ANDERS

146. WET. Etching.

Subsequent to Delteil. No. 232—1911.

PROOF, signed in the plate,—*Zorn* 1911, and in pencil,—*Zorn*. VERY FINE IMPRESSION.

Height, $6\frac{1}{4}$; width, $4\frac{5}{8}$ inches.

ZORN, ANDERS

147. DJOS MATZ. Etching.

Subsequent to Delteil. No. 237—1911.

PROOF, signed in the plate,—*Zorn* 1911, and in pencil,—*Zorn*. FINE IMPRESSION, in perfect condition.

Height, 7; width, $4\frac{3}{4}$ inches. Gilt frame.

ZORN, ANDERS

148. MONA. Etching.

Subsequent to Delteil. No. 238—1911.

VERY FINE IMPRESSION, signed in the plate,—*Zorn* 1911, and on lower margin in pencil,—*Zorn*. On Dutch paper.

Height, $9\frac{3}{4}$; width, 7 inches.

ZORN, ANDERS

149. SKERRI KULLA. Etching.

Subsequent to Delteil. No. 244—1912.

PROOF, signed in the plate,—*Zorn*-1912, and on lower margin,—*Zorn*. FINE CLEAR IMPRESSION.

Height, $9\frac{3}{4}$; width, $7\frac{3}{4}$ inches.

Many of the impressions of this plate were somewhat blurred in the printing.

ZORN, ANDERS

150. DAGMAR. Etching.

Subsequent to Delteil. No. 245—1912.

PROOF, signed in the plate,—*Zorn* 1912, and in pencil on lower margin,—*Zorn*. FINE IMPRESSION.

Height, $9\frac{7}{8}$; width, 7 inches.

[See Illustration]

ZORN, ANDERS

151. SEAWARD SKERRIES. Etching.

Subsequent to Delteil. No. 247—1913.

PROOF, signed in the plate,—*Zorn* 1913, and on lower margin,—*Zorn*. FINE CLEAR IMPRESSION.

Height, $7\frac{1}{8}$; length, $9\frac{7}{8}$ inches. Gilt frame.

Sale Tuesday Evening, January 27th

ZORN, ANDERS

152. VALKULLA. Etching.

Subsequent to Delteil. No. 248—1912.

PROOF, signed in pencil on lower margin,—*Zorn*. BRILLIANT IMPRESSION.

Height, $11\frac{3}{4}$; width, $7\frac{3}{4}$ inches.

ZORN, ANDERS

153. FRIGHTENED. Etching.

Subsequent to Delteil. No. 250—1912.

PROOF, signed on lower margin,—*Zorn*. FINE IMPRESSION, in perfect condition.

Height, $7\frac{3}{4}$; width, $5\frac{3}{4}$ inches.

From the Amster Collection.

ZORN, ANDERS

154. A LETTER. Etching.

Subsequent to Delteil. No. 252—1913.

PROOF, signed in plate,—*Zorn* 1913, and on lower margin in pencil, *Zorn*. FINE IMPRESSION, in black ink.

Height, $6\frac{1}{4}$; width, $4\frac{1}{2}$ inches.

Some of the impressions of this plate, are printed in red ink, but those in black ink are preferable.

ZORN, ANDERS

155. SHALLOW. Etching.

Subsequent to Delteil. No. 255—1913.

PROOF, signed in the plate,—*Zorn* 1913, and on lower margin in pencil,—*Zorn*. FINE IMPRESSION.

Height, $11\frac{3}{4}$; width, $7\frac{3}{4}$ inches.

This is among the finest of *Zorn*'s recent plates, giving a wonderful representation of sunlight.

ZORN, ANDERS

156. EARLY. Etching.

Subsequent to Delteil. No. 257—1917.

PROOF, signed in plate,—*Zorn* 1914, and on lower margin,—*Zorn*. PARTICULARLY FINE IMPRESSION, on Van Gelder Zonen paper, in perfect condition.

Height, $9\frac{3}{4}$; width, 7 inches.

Sale Tuesday Evening, January 27th

ZORN, ANDERS

157. GULLI. Etching.

Subsequent to Delteil. No. 263—1914.

PROOF, signed in the plate,—*Zorn* 1914, and in pencil, on lower margin,—*Zorn*. FINE IMPRESSION.

Height, 5; width, $4\frac{3}{4}$ inches. Gilt frame.

ZORN, ANDERS

158. THE SWAN. Etching.

Subsequent to Delteil. No. 268—1915.

PROOF, signed in the plate,—*Zorn* 1915, and on lower margin in pencil,—*Zorn*. FINE IMPRESSION, and in perfect condition.

Height, $9\frac{3}{4}$; width, $7\frac{3}{4}$ inches. Gilt frame.

ZORN, ANDERS

159. SELF PORTRAIT WITH FUR CAP. Etching.

Subsequent to Delteil. No. 269—1916.

PROOF, signed in plate,—*Zorn* 1916, and on lower margin in pencil,—*Zorn*. FINE IMPRESSION, in perfect condition.

Height, 7; width, $4\frac{1}{2}$ inches. Gilt frame.

This is considered among the finest of the Artist's recent plates.

ZORN, ANDERS

160. BYST. Etching.

Subsequent to Delteil. No. 270—1916.

PROOF, signed in plate,—*Zorn*, and on lower margin in pencil,—*Zorn*. FINE RICH IMPRESSION, on Van Gelder Zonen paper.

Height, $9\frac{3}{4}$; width, 7 inches.

ZORN, ANDERS

161. THE TWO. Etching.

Subsequent to Delteil. No. 271—1916.

PROOF, signed in the plate,—*Zorn* 1916, and on lower margin in pencil,—*Zorn*. FINE IMPRESSION, on Van Gelder Zonen paper, in perfect condition.

Height, $7\frac{7}{8}$; width, $5\frac{7}{8}$ inches.

ZORN, ANDERS

162. THE TWO. Etching.

PROOF. Same inscription as on preceding. FINE IMPRESSION.

Height, $7\frac{7}{8}$; width, $5\frac{7}{8}$ inches.

ZORN, ANDERS

163. DANCE AT GOPSMOR. Etching.

Subsequent to Delteil. No. 272—1917.

PROOF, signed in the plate,—*Zorn*, 1917, and on lower margin in pencil,—*Zorn*. FINE RICH IMPRESSION, on Van Gelder Zonen paper.

Height, $11\frac{1}{4}$; width, $7\frac{3}{4}$ inches.

ZORN, ANDERS

164. THE CABIN. Etching.

Subsequent to Delteil. No. 275—1917.

PROOF, signed on lower margin in pencil,—*Zorn*. VERY FINE IMPRESSION, on Dutch paper, in perfect condition.

Height, $11\frac{5}{8}$; width, $7\frac{7}{8}$ inches.

This plate is considered to be one of the finest etched in recent years.

ZORN, ANDERS

165. VICKE. Etching.

Subsequent to Delteil. No. 276—1918.

PROOF, signed in the plate,—*Zorn*, and on lower margin in pencil,—*Zorn*. FINE RICH IMPRESSION.

Height, $7\frac{3}{4}$; length, $11\frac{5}{8}$ inches.

This is considered to be one of the most brilliant of *Zorn*'s recent plates.

ZORN, ANDERS

166. VICKE. Etching.

PROOF. Same inscription as preceding. FINE RICH IMPRESSION.

Height, $7\frac{3}{4}$; length, $11\frac{5}{8}$ inches.

ZORN, ANDERS

167. GULLI. No. 2. Etching.

Subsequent to Delteil. No. 277—1917.

PROOF, signed in plate,—*Zorn*, and on lower margin in pencil,—*Zorn*. FINE IMPRESSION, on Dutch paper, in perfect condition.

Height, $7\frac{7}{8}$; width, $5\frac{7}{8}$ inches.

This is considered to be one of the finest of *Zorn*'s recent plates.

ZORN, ANDERS

168. SAPPO. Etching.

Subsequent to Delteil. No. 278—1917.

PROOF, signed in plate,—1917, and on lower margin in pencil,—*Zorn*. On Van Gelder Zonen paper.

Height, $8\frac{1}{8}$; width, $7\frac{1}{8}$ inches.



ANDERS ZORN
The Water Pails
Original Painting in Oils
[No. 171]

Sale Tuesday Evening, January 27th

ZORN, ANDERS

169. SAPPÖ. Etching.

PROOF. Same inscription as on preceding. FINE IMPRESSION.
Height, $8\frac{1}{8}$; width, $7\frac{1}{8}$ inches.

ZORN, ANDERS

170. ALDER. Etching.

Subsequent to Delteil. No. 279—1917.

PROOF, signed in pencil on lower margin,—Zorn. FINE IMPRESSION,
on Dutch paper, in perfect condition.
Height, 7; width, $4\frac{3}{4}$ inches.

ORIGINAL PAINTING IN OIL

ZORN, ANDERS

171. THE WATER PAILS. Oil Painting.

An outdoor Winter scene of warmth, comfort and content, even of jollity and happiness, with industry made a pleasure and duty done with cheer. In the foreground, as the principal element of the composition a fair and rosy young maiden of the northern clime, momentarily halting in a path freshly covered with snow, as she comes forward carrying with care two large wooden water-pails supported on a neckyoke. She is in light gray, with a short cloak fur-trimmed, and a red apron comes to view, with sympathetic color notes in stocking and the twisted kerchief that binds her hair. Snow weights the green branch of a tree which swings into the picture above her head, and in the background another plump young girl is gathering an armful of logs for the fire, from the shelter of a brown woodshed abutting upon a cottage.

Signed at the lower right,—Zorn, 1895. Exhibited at the Brooklyn Institute of Arts and Sciences, 1916. Exhibited at The Swedish Exhibition, New York, 1916, No. 155. From Arthur K. Hahlo & Co., New York.

Height, $47\frac{3}{8}$ inches; width, $35\frac{7}{8}$ inches.

[See Illustration]

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